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succeeding chorus, "He gave them hailstones," was renewed in a manner so universal and tumultuous, that, notwithstanding Mr. Costa's disinclination to encores, he was compelled to yield to the desire of the audience. The singers throughout this chorus were fully alive to the magnitude of the subject, and sustained the score in all its integrity with a success as brilliant as it was complete. The grand composition, "He sent a thick darkness," was also rendered with terrible and majestic power; the basses thundered forth "over all the land." This is a piece of choral recitative, in which the words are sung, or rather spoken in unison, by all the voices, as if they formed the single voice of some mighty individual, while strains of harmony proceed from the instruments, so smothered, undefined, and gloomy, that the idea of something dark and appalling irresistibly presents itself. This chorus is of excessive difficulty, and its execution did the highest honor to the choir. The chorus "He rebuked the Red Sea" was one of the great features of the performance, especially the concluding portion, which describes the destruction of the host of Pharaoh, overwhelmed by the waters. Here again is toned-painting of the most marvellous kind: the howling of the storm, the raging of the billows, the sounds of terror and despair, are all pictured by the tremendous harmonies of the musician. The thanksgiving of the Israelites for their deliverance, concludes the first part of the oratorio.

The second part is defined as "Moses' Song" upon the original manuscript, and it consists of the rejoicing and thanksgiving of the Israelites upon their miraculous deliverance. The highly popular and favorite duet, "The Lord is a man of war," was sung by Herr Formes and Mr. Weiss, and was, as it always is, warmly applauded. Five choruses in succession next follow. To each of these we can award high commendation for the energy and the precision with which they were taken. In the bravura air, "The enemy said," Mr. Sims Reeves was brilliant and animated, and his expression of impotent rage was given with wondrous impetuosity. The next air, "Thou didst blow," contrasting, by its calm and tranquil music, with that which precedes it, was exquisitely sung by Madame Clara Novello, and the clear and distinct tones of the singer rang throughout the building, and were heard at its farthest extremity. The chorus, "Who is like unto thee, O Lord?" was superb and powerful; and the fugue upon the words, "The earth swallowed them," had an overpowering effect. The most splendid performance of the day was the grand final chorus, "Sing ye to the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea." The manner in which, before the chorus joins in, Clara Novello sang the first words, alone, and unsupported by a single instrument, was something amazing,—the very triumph of vocal power; and, to the astonishment of all, not a syllable that she uttered was lost. The introduced cadence included a sustained C in alt.

The performance was concluded with "God save the Queen,"—the first and last verses being sung solo by Madame Clara Novello. Her high note in the last cadence, which was the town talk after the inauguration of the Crystal Palace, three years since, again excited admiration. And so terminated the Handel Festival of 1857,—a magnificent celebration, and a homage worthy of its illustrious subject.

## MUSIC

## AMONG THE POETS AND POETICAL WRITERS.

By MARY COWDEN CLARKE.

(Continued from page 11.)

THE narrator of the "Flower and the Leaf" says:

"I heard not far off suddenly  
So great a noise of thundering trumpets blow  
As though it should have departed the sky."  
*Chaucer.*

~~~~~  
And this is a fine bold line in the "Faery Queen:"  
"Then shrilling trumpets loudly 'gan to bray."  
*Spenser.*

~~~~~  
"Nor with less dread the loud  
Ethereal trumpet from on high 'gan blow."  
*Milton.*

"He blew  
His trumpet, heard in Oreb since perhaps  
When God descended, and perhaps once more  
To sound at general doom. The angelic blast  
Fill'd all the regions: from their blissful bowers  
Of amaranthine shade, fountain or spring,  
By the waters of life, where'er they sat  
In fellowships of joy, the sons of light  
Hasted, resorting to the summons high."—*Milton.*

~~~~~  
"And hark! the approaching trumpets, with a start,  
On the smooth wind come dancing to the heart.  
A moment's hush succeeds; and from the walls,  
Firm and at once, a silver answer calls."  
*Leigh Hunt.*

"The train are in the town, and gathering near,  
With noise of cavalry, and trumpets clear;  
A princely music, unbedinned with drums:  
The mighty brass seems opening as it comes,  
And now it fills, and now it shakes the air,  
And now it bursts into the sounding square;  
At which the crowd with such a shout rejoice,  
Each thinks he's deafened with his neighbour's voice.  
Then, with a long-drawn breath, the clangours die;  
The palace trumpets give a last reply."—*Leigh Hunt.*

The same poet has another passage on the same instrument, that calls to mind Rubens's fine picture of a triumphal procession in painted illustration of the idea:—

"In many-footed order free  
First ride his guards, all staid to see;  
In midst of whom the trumpets blow,  
Straight as power and glory go."—*Leigh Hunt.*

~~~~~  
The poets have been felicitous in their epithets descriptive of certain instruments. Here are a few instances:—

"The summoning drum,  
The air-shattering trumpet."—*Coleridge.*

~~~~~  
"The harsh bray  
The sneering trumpet sends across the fray."  
*Leigh Hunt.*

~~~~~  
"Soon, up aloft,  
The silver, snarling trumpets 'gan to chide."  
*Keats.*

"The boisterous, midnight, festive clarion,  
The kettle-drum, and far heard clarionet."—*Keats.*

~~~~~  
"The jocund flute, or gamesome pipe."—*Milton.*

~~~~~  
"Or kettle-drum, whose sullen dub  
Sounds like the hooping of a tub."—*Butler.*

(Continued on page 79.)

## Music among the Poets and Poetical Writers—(continued.)

The three following passages on processional music sound with a herald ring :—

" The praise of Bacchus then the sweet musician sung ;  
Of Bacchus ever fair and ever young ;  
The jolly god in triumph comes ;  
Sound the trumpets, beat the drums ;  
Flush'd with a purple grace,  
He shows his honest face :  
Now give the hautboys breath ; he comes, he comes !"  
*Dryden.*

" From hence the king to th' outmost court is brought,  
Where heavenly things an inspir'd prophet taught ;  
And from the sacred tent t' his palace-gates,  
With glad kind shouts th' assembly on him waits ;  
The cheerful horns before him loudly play,  
And fresh-strew'd flow'rs paint his triumphant way."  
*Cowley.*

" And after to his palace he them brings,  
With shaums and trumpets and with clarions sweet ;  
And all the way the joyous people sings,  
And with their garments strews the paved street."  
*Spenser.*

The old poet who had so keen an eye as well as ear for truthful particulars, thus describes tambourine-playing :—

" The timbris up full subtilly  
They casten ; and hent them full oft  
Upon a finger fair and soft,  
That they ne failed never more."—*Chaucer.*

And the modern poet who ranks so equally with the noblest among ancient ones, no less vividly depicts the bearing of mounted trumpet-players :—

" First come the trumpeters, clad all in white  
Except the breast, which wears a scutcheon bright.  
By four and four they ride, on horses grey ;  
And as they sit along their easy way,  
Stately, and heaving to the sway below,  
Each plants his trumpet on his saddle-bow "  
*Leigh Hunt.*

## TO CORRESPONDENTS.

*This Journal is published on the 1st of every month.*

*The late hour at which Advertisements reach us, interferes much with their proper classification.*

*All communications must be authenticated by the proper name and address of the writer, not necessarily for publication.*

*Colored Envelopes are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and, of the rest of the paper, only sufficient are printed to supply the current sale.*

*We would request those who send us country newspapers wishing us to read particular paragraphs, to mark the passage, by cutting a slit in the paper near it.*

*We cannot undertake to return offered contributions ; the authors, therefore, will do well to retain copies.*

Music in the last number of the "Musical Times," No. 172.—The word "Prayer" (although justified by the French name given to the piece by the composer) may mislead as to the secular character of the chorus from Comte Ory. It is only the "prayer" of some houseless wanderers, asking for the hospitality of a "Noble Châtelaine," or "Fair and Noble Lady" of the castle.

## Brief Chronicle of the last Month.

**BEDALE.**—A concert was given, on Thursday, the 11th of June, to a large and respectable audience, in the Town Hall, by Miss Maria Wilson, of Hull, assisted by Messrs. Plowman, Hird, Hudson, Holmes, and Turner, from the Institution for the Blind, at York.

**BURTON-ON-TRENT.**—The Society of this town gave its closing concert for the season, in the Town Hall, on Thursday, the 4th June ; and its present efficient state reflects much credit on the conductor, Mr. Day.

**CANTERBURY.**—Mr. W. C. Gough's vocal and instrumental concert, "for the people," came off, on the 19th of May, at the New Music Hall. Miss Somerville, Mr. Genge, Mr. Newcombe, and Mr. Gough, assisted in the vocal department. Mr. Nelson Irons was an efficient accompanist.

**CHEPSTOW.**—The tenth anniversary of the Society for the Improvement of Church Music was held at St. Mary's Church, on Thursday, June 11th. The principal choirs of the county (numbering about 60 performers) rendered their efficient assistance. The service was by Mendelssohn, in A ; and the anthem, by Boyce, was very well rendered. Mr. J. B. Grove was the musical director, and Mr. Drew presided at the organ.

**CHICHESTER.**—The singing class in connection with the Literary Society and Mechanics' Institute, had an evening concert of sacred and secular music on the 14th of May. The concert was well attended, and gave general satisfaction. Messrs. Pillow and Bishop, conductors.

**CHOIR BENEVOLENT FUND.**—The anniversary dinner of this society was held at the Freemasons' Tavern, on the 18th of June. This fund was established in 1851, for the relief of widows and orphans of organists and lay clerks of cathedral and collegiate churches. It richly deserves the support of musicians. The Right Hon. Sir G. Clerk, Bart., president of the Madrigal Society, was in the chair.

**CITY OF ELY.**—The members of the Ely Musical Society gave their first promenade concert, in the Corn Exchange, on the 2nd of June ; when the chair was taken by the president, the Very Rev. the Dean. The programme consisted of a selection of vocal and instrumental music, which was very skillfully executed. A ballad by Mr. J. Skelding was deserving of much praise, and received an encore. Mr. J. Skelding led the band, and played with ability.

**FINEDON.**—A concert of vocal and instrumental music was given at the School-room, on the 1st of June, under the patronage of W. M. Dolben, Esq., High Sheriff, and the Rev. G. W. Paul, Vicar, consisting of songs, duets, glees, and madrigals, conducted by Mr. W. R. Harrington, assisted by Masters Noble and Jamblin, and Mr. A. Wood, of the Peterborough Cathedral Choir, Mr. Cartwright, late of Norwich Cathedral, and the Members of the Finedon Church Choir.

**FLINT, NORTH WALES.**—The members of the Flint Choral Society gave their annual concert on the 9th ult., at the Town Hall. The first part of the programme consisted of a selection from the oratorios of the *Creation*, *Samson*, and *Judas Maccabæus*, the solos being sustained by Miss Hiles, of the Philharmonic, Liverpool, and Messrs. Wait, Sandy, Cuzner, Kibble, and Walker, of the cathedral choir, Chester, accompanied by Mr. Mums, assistant organist of Chester cathedral. The choruses were sung with the utmost precision and correctness, and reflected the greatest credit on the careful training of Mr. Cuzner, the teacher of the class, who conducted the concert. The second part consisted of various songs, glees, and choruses. The class owes its existence and success to the liberality and exertions of the Rev. J. Williams and Mrs. Williams.

**HEREFORD.**—The Choral Society held a special meeting, in the College Hall, on the 10th of June, when a selection of madrigals, part-songs, glees, &c., was well performed by the members.